The World of YAMAHA
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# Yamaha Plays Big Part at the Sydney Olympic Games

The 2000 Olympic Games in Sydney opened on September 15. At the grand opening ceremony, an international marching band of 2,000 members made extensive use of brass and percussion instruments supplied by Yamaha.

## At DCI 2000, Bands Using Yamaha Take Top Prizes

At the DCI 2000 marching corps competition in the US, bands using Yamaha instruments took home the High Brass and High Drums awards.

## 10th Anniversary for YMID and YMMI

### *100,000th Jazz Drum Set Shipped*

On August 28 a ceremony and party were held for the 10th anniversary of YMID and YMMI. At the party Mr. Ito, Yamaha President, presented the Indonesian Minister of Education Mr. Yahya with a gift of 10,000 recorders and 1,000 pianicas, as a contribution to music popularization in Indonesia.

## 10th Anniversary Ceremony for YEA "Open Factory" Strengthens Local Ties

Yamaha Electronique Alsace S.A. (YEA) this year marks the 10th anniversary since its founding. To celebrate, a special commemorative ceremony was held on May 31, and an "Open Factory" day on July 22 was organized to help strengthen ties with the local community.

# 10th Anniversary Ceremony for YEA

## "Open Factory" Strengthens Local Ties

Yamaha Electronique Alsace S.A. (YEA), the Audio Video & Information Technology Business Group's French manufacturing affiliate, this year marks the 10th anniversary since its founding. To celebrate, a special commemorative ceremony was held for all the employees on May 31. Another anniversary event was the "Open Factory" day held on July 22 which proved very popular among local residents. YEA started out as a CD player factory, and later shifted into production of receivers and AV receivers. Since last year, the plant has branched out from audio production to become Europe's first CD-R service center within the Yamaha Group.

During the Open Factory day, nearly 1,000 people, including the local mayor, visited the YEA facilities, making it a great success. The visitors received a brochure explaining the production process, which they could refer to as they toured the factory and watched the work in progress. Many people took this unique chance to ask questions directly to workers on the shop floor, and many were seen to be listening intently to explanations as they viewed the equipment.

Many comments were received from the visitors, such as "We had heard that Japanese firms were as tough as being in the military, but having taken a look for ourselves we could feel a very positive mood with a homely kind of warmth," and "The workplace seemed extremely well organized, and it was obvious that this contributes to a very high level of productivity." The Open Factory day at YEA has been an excellent catalyst for deepening ties with the local community. The company is very keen to take advantage of both its central location within the European market, and also the exceptionally high technical proficiency of the French employees, as it further develops its business in the future.

Staff and management gather together for the 10th anniversary ceremony.

Local people enthusiastically tour the factory's production line.

# Percfest: Highlight of Italian Percussion Calendar

Percfest, the annual percussion event in the Italian seaside resort of Laigueglia, took place this year over June 22 to 26, and as it is now a tradition, the whole town took on a percussion flavor over the five days.

The festival, now in its fifth year, is dedicated to the memory of percussionist Naco, who died tragically in a motor accident after a concert in 1996. It continues to grow bigger every year, with professional drummers and percussionists from all over Italy gathering for the event. The program included seminar/concerts and jam sessions that stretched well into the early hours of the morning, several days in a row.

This year, Billy Cobham was invited as the special guest, to put on a seminar/concert. At the concert, when the Billy Cobham Band took the stage the crowd became excited. The strong presence of Yamaha instruments was evident, as Billy's drum kit was a Maple Custom Vintage, while bassist Faso used a TRB6P.

The Billy Cobham Band's popular live performance



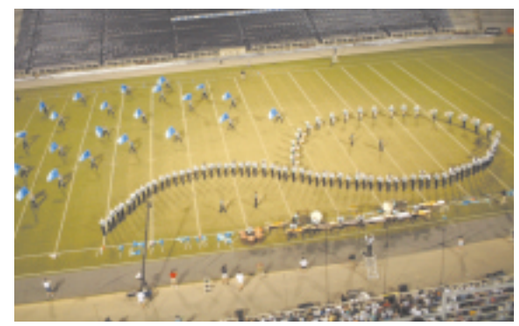
# Bands Using Yamaha Win Both High Brass and High Drums Awards at DCI 2000

On August 12 this year, the finals of the 2000 DCI Summer Music Games World Championships for marching corps were held in Washington, D.C. The annual competition is organized by Drum Corps International (DCI) for this unique genre of marching percussion and brass bands.

Last year's competition was the first time modern B♭ key brass instruments have been allowed, so an innovative corps, the "Cadets," decided this season to re-equip their entire brass section with Yamaha instruments. This bold move paid off handsomely, with their taking home the High Brass Award. Before the competition, the Cadets' director George Hopkins commented, "To use instruments of such high quality is something we have waited a long time for. Yamaha brass was the first and only real choice for the Cadets, and we are so thrilled." The Cadets' enthusiasm for Yamaha instruments was certainly justified by their winning the High Brass Award in only their first year since switching to Yamaha.

Co-champions on equal-best overall points were the "Cavaliers" who scored highest in percussion, earning the High Drums Award. The Cavaliers' drum section featured Yamaha's revolutionary new MTS (multi-timbre snare) system.

Looking back at the results, one could say Yamaha dominated the DCI 2000 contest by winning both the brass and percussion divisions. In the world of marching corps, it would not be an exaggeration to say that Yamaha has helped write a new chapter in the movement's history. It has undoubtedly created a strong impression for Yamaha among the world's marching bands.



The Cadets, who re-equipped their entire brass section with Yamaha instruments, won this year's High Brass Award and the Cavaliers took the High Drums Award.

# YMI Organizes Frank Gambale Clinic Tour

Yamaha Musica Italia s.p.a. (YMI) recently organized a successful clinic tour by renowned guitarist Frank Gambale, famous for his work with such acts as the Chick Corea Electric Band. The tour ran from July 18 to 21, taking in two venues each in Sicily and Rome. The clinics coincided with the upcoming launch of a Frank Gambale signature guitar and DG Amplifier, which were promoted on the tour.

At the Sicily dates, despite a late start time of 10 p.m. both gigs attracted over 400 people, while the Rome shows drew a total of 1,000 participants. As well as these events, his visits to music dealers generated a tremendous response wherever he went. There was a massive amount of interest in both his sublime playing technique and the signature guitar, and one customer even asked him to autograph an electric guitar (Pacifica). The clinic tour certainly helped create an air of anticipation in the lead-up to the new product release, and YMI are confident this will have a positive impact on sales.

Frank Gambale's live show won an enthusiastic audience response.

# YDP Celebrates 25th Anniversary

## Distributor Convention 2000 a Great Success!

Yamaha de Panamá, S.A. (YDP) this year celebrates 25 years since its establishment. To mark this important milestone, as well as the Yamaha piano's 100th anniversary, the company held its "Distributor Convention 2000" from July 12 to 15 in the city of San Juan, Puerto Rico. The gathering included 22 distributors from 18 countries.

With the cooperation of local Puerto Rican distributor Villa Piano, YDP put on presentations covering new musical instruments and audiovisual equipment, and many of the distributors placed purchase orders aggressively, resulting in a very successful event. In particular, with this year being both the YDP 25th anniversary and the 100th anniversary of the first Yamaha piano, YDP put great emphasis on the very brand "Yamaha." Of course this involved activities such as a demonstration of the New Disklavier, giving guests a commemorative YDP 25th anniversary plate at dinner, and mini-concerts by local pianists. As well as these, digital products demonstrator Steve Smith made his appearance, with demonstrations of the S80 CLV, Digital PA products etc., and Hideyuki Ezaki of the Wind, String & Percussion Division led a seminar on acoustic guitars, which was particularly well received.

The New Disklavier demonstration at the convention

# Band Alert 2000 Taiwan Final Really Rocks!

The Taiwan final for Band Alert 2000 was held on September 5 at the Guofu Memorial Hall in Taipei. It was the 13th time this popular band contest has been held, with the event having grown to such an extent that five semifinals were run during July in all of Taiwan's major cities (Taipei, Chungli, Hualian, Taichung and Kaohsiung), involving a total of 120 bands. The preliminary contest rounds at music instrument retailers around the island attracted about 600 entries. The Taipei semifinal in particular was so inundated with entries that hopeful contestants had to be chosen by lottery. All of the semifinals were a great success, drawing crowds averaging around 400~500 people.

From the semifinal stage, the top 12 bands progressed to the Taiwan final. An audience of 2,400 attended the final, including Ms. Jeanne Tchong Koie Li, the President of China Youth Corps, co-organizer of the event, along with several other government officials.

The eventual winners were Jack Hammer, performing a number entitled "Goodbye Kitty." The group has already begun rehearsals in preparation for Band Alert Asia, scheduled for next February in Thailand. The final night in Taipei was enjoyed by thousands of people who could not be at the venue, thanks to live coverage on the radio and the Internet. A delayed television broadcast on September 12 also highlighted the high level of interest in Band Alert.

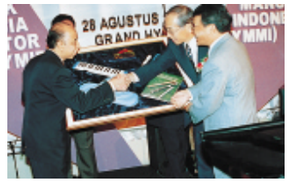
The final night in Taipei capped off a hugely popular contest in Taiwan.

# 10th Anniversary for YMID and YMMI

## 100,000th Jazz Drum Set Shipped

On August 28, at P.T. Yamaha Music Manufacturing Indonesia, a commemorative ceremony was held to celebrate the company's 10th anniversary since founding. The ceremony was performed in front of 1,100 staff and guests, including Yamaha Corporation President Mr. Shuji Ito and the P.T. Yamaha Music Indonesia (YMID) local partner Mr. Aditja Hoegeng. President Ito's congratulatory speech included the following words of encouragement. "The Pianos and Electones produced at YMMI have already gained a formidable reputation around the world. The guitars, drums and recorders that have more recently commenced production here have also begun winning our customers' praises. In the future too I look forward to your continued commitment to the goals of maintaining and improving quality."

A special event was also held to mark the shipment of YMMI's 100,000th jazz drum set. In the evening a combined party took place for both YMID and YMMI which was also celebrating its tenth anniversary. Many esteemed guests attended, starting with Indonesia's Minister of Education Mr. Yahya and Deputy Minister of Commerce and Industry Mr. Agnes, as well as representatives of many other organizations that both companies do business with. At the party, Mr. Ito presented the Education Minister with a gift of 10,000 recorders and 1,000 pianicas, as a contribution to music popularization in Indonesia. This special scene was covered by local Indonesian television, with a report on the party being broadcast on the following day's news.




Indonesian Minister of Education Mr. Yahya holds the Yamaha gift certificate while shaking hands with President Ito.



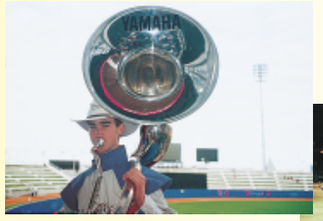


# Yamaha in Action at the Sydney Olympic Games

## Opening Ceremony Band Features Hundreds of Yamaha Instruments

At the Sydney Olympic Games opening ceremony held on September 15, a huge 2000-piece marching band (representing the 2000 Olympics) became one of the most stunning features of the whole extravaganza. The specially assembled band, made up of members from 20 countries including Australia (900), the United States (800) and Japan (185), used a large number of brass and percussion instruments ordered from Yamaha.

In particular, 105 special edition units of the Yamaha YSH-411S silver-plated sousaphone were prepared, with the Yamaha logo printed in black lettering on the bell. Other Yamaha instruments used included 80 mellophones, 60 marching snares, 36 marching quint sets and 45 marching bass drums.




The marching band performs with the special edition sousaphones emblazoned with the Yamaha logo.

Cathy Freeman lights the Olympic flame at the opening ceremony.

# JOC Composition Used in Olympic Synchronized Swimming

The Japanese synchronized swimming team attained hero status by winning the nation's first Olympic silver medal in the sport at the Sydney Games. The musical accompaniment to their free routine was based on a piece called "The Bird of Wonder," composed by 17-year-old high school student Hisako Morioka, who wrote it when she was just 13.

The song was first performed at a Junior Original Concert (JOC) in January 1997. The beauty of the composition's grand theme and melody were very moving for the audience. One of the staff of the Yamaha Music Foundation, which was given the task of handling musical production for Japan's Olympic synchronized swimming team in Sydney, commented on the choice of song: "I knew intuitively that Ms. Morioka's piece would be a perfect match for the routine, its narrative quality making choreography that much easier." The composition was recomposed and arranged for the occasion by Yoshiaki Narisawa.

Composer Hisako Morioka and musical arranger Yoshiaki Narisawa with the Japanese synchronized swimming team

# Ayako Uehara Runner-Up at the Sydney International Piano Competition

The Sydney International Piano Competition of Australia, like the Olympic Games, is held just once every four years. This year it ran from June 29 to July 15. It is considered to be one of the highest-level competitions of its type in the world, with those contestants progressing as far as the fifth and final round required to play recitals totaling four hours.

In the 100th anniversary year of the birth of the Yamaha piano, Ayako Uehara (19) splendidly took the runner-up prize, playing a Yamaha CFIIIS full concert grand piano. Although she missed out on winning the top prize, Uehara received a total of eight special prizes including the "People's Choice Prize" which is chosen by the audience. Her recital after the award ceremony brought thunderous applause from the entire auditorium.

When asked their impression of the CFIIIS, many of the contestants were full of praise, commenting on the piano's "superb touch balance, and wonderfully brilliant sound." One of the judging panel members, Mr. Frank Wibaut, also spoke admirably of the CFIIIS, saying "It is more colorful than what we've had until now. Particularly when playing pianissimo, the sound is so beautiful."

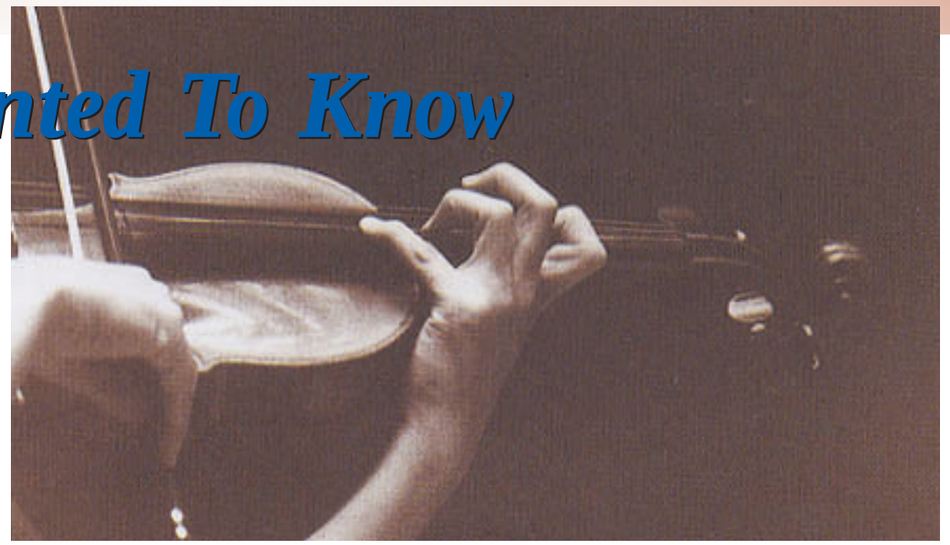
Runner-up of the Sydney International Piano Competition of Australia, Ayako Uehara

Feature Story Part 2

# Everything You Ever Wanted To Know About Orchestras

## The life of an orchestra member

***As we explained in our previous instalment, in order to gain entry to an orchestra one must first pass a gruelling audition. So, for those fortunate enough to proceed through this difficult passage of entry and become a full-fledged orchestra member, what sort of life lies in store? As ordinary music lovers, the only part of an orchestra musician's life we would normally get to glimpse is that of the performer on stage. However, we shouldn't let this obscure the fact that they too are human beings like the rest of us. They have worries about how much will be in their pay packet, experience increasingly fierce rivalry with their co-workers for promotion, and probably spend their days off enjoying time with their families. In this, the second part in our series, we take a look at compensation structures for orchestra members, as well as turn the spotlight on the human resources organization behind the orchestra.***



### Q. What kind of compensation systems do orchestras have?

**A.** There are a variety of systems used by orchestras to determine compensation, depending on a host of factors such as the size of the organization, and what its roots are (for example, whether it was established by a public body or a corporate sponsor), but we can generally divide the systems into three broad categories.

First, there is the fixed-salary-only method, second is a basic salary plus a share of receipts, and third is a share-of-receipts-only method. Though the first method offers a stable income and the security to let the musician concentrate on their job, during periods when the orchestra receives a lot of income from performing, under a share-of-receipts scheme this may in fact mean a larger pay packet for the musician. In Japan most orchestras use the fixed salary system, but as is the case with most employers many also pay a semiannual bonus in addition.

Though factors such as age and level of experience do affect salary levels, just because one happens to play an instrument that tends to get fewer opportunities to perform, for example, the harp or tuba, does not mean one will get paid any less. In larger orchestras this does not present an unfair situation, since they would usually employ extra members for instruments that always perform, such as violins, so that the players can be rested on a rotation basis.

Concertmasters and principals receive an additional 5-10% allowance. In the case of Japan's professional orchestras, once one is admitted one can usually stay until retirement, and when it comes time to leave, the orchestra would usually pay a length of service bonus. Currently, the retirement age is generally 60, but it is said that the level of retirement allowance is lower than that of ordinary companies.

However, in an era when many ordinary firms are having to abandon the traditional lifetime employment and seniority-based compensation systems, Japanese orchestras also must learn to "face the music" in this respect. On top of such worries, a recent talking point in Japan has been the issue of a merger between two of Tokyo's famous orchestras. Behind such proposals lies the problem of too many orchestras concentrated in the major metropolitan areas, leading to a fall-off in patronage at concerts. So it seems that orchestras, like most other commercial enterprises, are in a battle for their very survival.

### Q. Can one gain promotion within an orchestra?

**A.** The word "promotion" may or may not be applicable to the orchestra, however for each instrument there is a "principal" who acts as a part leader. The principal takes the first part, and they have greater opportunities to play the solo parts for their respective instruments. In very large orchestras that perform on an almost weekly basis, it is common practice to appoint two principals for each instrument, who then take turns performing. While it is often the case a principal may be promoted from within an orchestra's ranks, appointment to principal may also be done through auditions or scouting members from other orchestras. Either way, to become a principal one must have the ability to perform solos, and be very good under the pressure of playing to an audience. As well as that, one has to be flexible enough to immediately comprehend and respond to the requests of the conductor. In other words, one is required to possess an extremely advanced level of musicianship. And just as we hear stories of principals being stripped of their status after making some blunder during a performance, such a position is not necessarily secure.

We think you may be envious of a work rotation consisting of one week on, one week off. But you should remember that during the week off you need to recover from the previous week's busy schedule, and get yourself into optimum condition for the next performance, which includes rehearsing your next piece. So it really is quite demanding.

### Q. What is the role of the concertmaster?

**A.** It is up to the concertmaster to lead the orchestra. Historically, no particular instrument held a monopoly on this role, but nowadays it is normally the responsibility of the first violin. One reason is that being a central instrument within the orchestra, it is often necessary for the whole orchestra to synchronize their timing with the violins, thus they sit in a position that can be seen by everyone. The concertmaster decides things such as the string instruments' "bowing" (the up and down movement of the bow, which is very important since it affects the mood of the music), and is able to make minute adjustments to timing through eye contact with the other players. This means he carries the second-highest musical authority after the conductor. His opinion also carries much weight when auditioning new members.

The concertmaster's post is usually appointed by special invitation from the orchestra's governing body, but there are also cases where voting by the whole orchestra or auditions are used to decide who should fill the role. Since the appointee is expected to lead a professional group of around 100 people, the most crucial requirement is that they are trusted both technically and as a person.

### Q. What is the difference between the General Director, Music Director and Principal Conductor?

**A.** All of these are names for the conductor. The General Director is the title given to the highest position within an orchestra that has several conductors, or an opera company.

In orchestras in Europe and the U.S., it is common for the Music Director to be the most senior executive, and to also take responsibility for personnel matters. This position is not concerned solely with musical aspects of the orchestra, but exercises managerial authority and makes decisions relating to operating policies as well. In the case of Japan, the Music Director is the most senior position relating to musical matters, but it seems that compared to equivalent posts in Europe and the U.S. the sphere of authority is somewhat narrow.

The Principal Conductor is a conductor belonging exclusively to that particular orchestra.

### Tuning up — the oboes special calling

Tuning — that all-important prelude to the performance. But did you know that the standard pitch used varies from orchestra to orchestra, and from country to country? In the United States, the key of A is 440 Hz, while in Japan it is set at 442~3 Hz, and the Vienna Philharmonic and Berlin Philharmonic are said to use around 445 Hz. Though it is possible to adjust an instrument to some extent, if one overdoes it one runs the risk of putting the whole instrument out of tune. For this reason, some instrument manufacturers produce two different models — a low pitch (440 Hz) and a high pitch (442 Hz).

Although tuning is carried out before the performers go on stage, immediately before the performance commences the oboe plays an A note and everyone else tunes up in accordance. There are a number of reasons the oboe has been given this job. Nearly all orchestral arrangements have an oboe, since the oboe has limited tuning range it is difficult to alter the pitch, and the sound of the oboe carries well and is easy to hear. These days the accuracy of this tuning is much higher than in earlier generations, mainly because the oboist always carries with them an electronic tuner, eliminating the need for reliance on tuning forks or intuition. Where compositions do not include an oboe, for example, Mozart's 39th Symphony, the clarinet instead leads the tuning.

"The clarinet is especially good for pianissimo parts, which the oboe struggles with. The clarinet plays accompaniments without a fuss whereas the oboe is weak at these. The oboist jealously complains that in spite of being the newcomer the clarinet is boastful." (From "*The Orchestra is Great! Part 2*" by Daisuke Mogi, Ongakunotomosha.) Apparently, such is the relationship between the oboe and the clarinet.

## 6th Annual Hamamatsu Wind Instrument Academy a Huge Success

The 6th Annual Hamamatsu Wind Instrument Academy took place in Japan over five days from July 22 to 26, thanks to a joint organizational effort by the Hamamatsu City government and Yamaha Corporation. This year the academy program involved 165 participants, who received lessons and watched performances by 22 of the world's top musicians. The long list of big-name artists included trumpeters Tim Morrison and Konradin Groth.

The festival concert series associated with the Academy was also a major drawcard for the general public who flocked to the shows. The Academy program included courses for marimba and euphonium for the first time this year, with the legendary marimba artist Keiko Abe taking the role of instructor. The euphonium class was taught by the outstanding Japanese soloist Shoichiro Hokazono. Such top-flight additions to the program further boosted the event's already impressive reputation.

Daniele Damiano teaches the bassoon

The artists at the opening concert

### International Guest Artists

Tim Morrison (trumpet) - former Boston Symphony
Konradin Groth (trumpet) - former Principal, Berlin Philharmonic
Thomas Horch (trombone) - Principal, Bavarian Radio Symphony Orchestra
David Ohanian (French horn) - former Canadian Brass
Roger Bobo (tuba) - former Principal, Los Angeles Philharmony
Andras Adorjan (flute) - soloist
Diethelm Jonas (oboe) - soloist
Wenzel Fuchs (clarinet) - Principal, Berlin Philharmonic
Jean-Michel Berteli (clarinet) - Lyon Opera Orchestra
Daniele Damiano (bassoon) - Principal, Berlin Philharmonic
Jean-Yves Fourmeau Quartet (saxophone)

## Yamaha Micro-Component System Wins EISA Award

The Yamaha Piano Craft microcomponent system has won the "European Compact Component System of the Year 2000/2001" award, given by the European Imaging and Sound Association (EISA). This organization draws together the leading audio/visual publications of 19 European countries, and the award received was decided through voting by EISA's 40 audio/visual-related magazines. Just one item in each product genre is chosen as the best for a particular year. EISA praised Piano Craft for its "chic aluminium front panel finish and piano look for the speakers, which go together beautifully, and produce a realistic sound."

The EISA award-winning Yamaha micro-component system, Piano Craft

## New Trumpeter & Hornist Join the Canadian Brass

The Canadian Brass is one of the world's premier brass ensembles, which continues to thrill audiences everywhere, at concert halls and international music festivals. The vacant trumpet and horn spots in the group have now been officially filled by Ryan Anthony and Jeff Nelson, respectively.

Trumpeter Ryan Anthony joined the Canadian Brass in June. He has won numerous awards in concerto competitions and has held several teaching positions, including the faculty of the Oberlin Conservatory. He has performed with orchestras as a soloist, and enjoyed recordings for movie and TV soundtracks.

Jeff Nelson joined the Brass in August as French hornist. He has performed as a member of the Montreal and Winnipeg Orchestras, and from 1997 he was with the Vancouver Symphony, which offered him the first chair position. In addition to his classic repertoire, Jeff has been very active in musicals, big bands and performances with leading pop artists.

With the newest additions we can certainly look forward to some brilliant performances.

The Canadian Brass with their new members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